AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

BLACK SABBATH
MASTER OF REALITY

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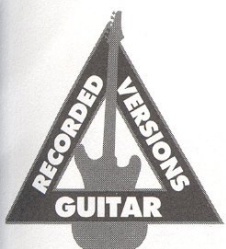
Transcribed by
STEVE GORENBERG

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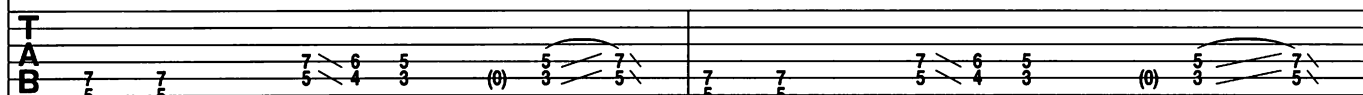
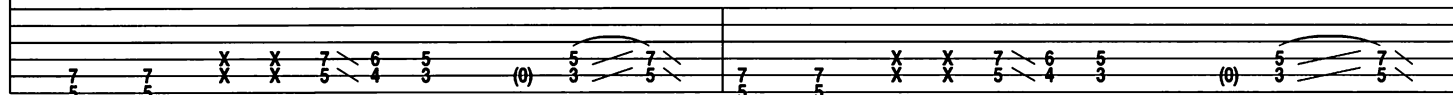
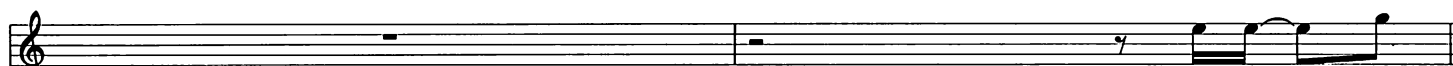
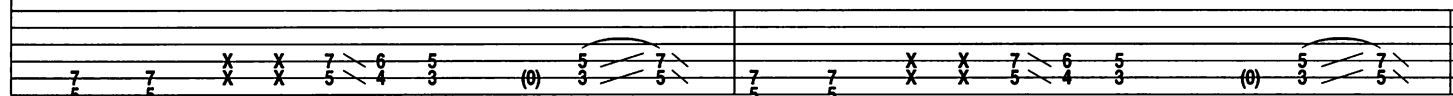
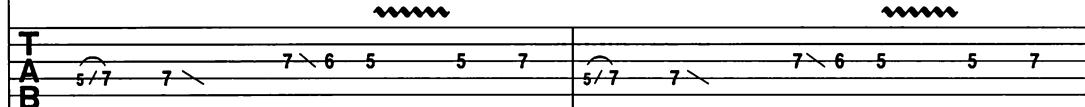
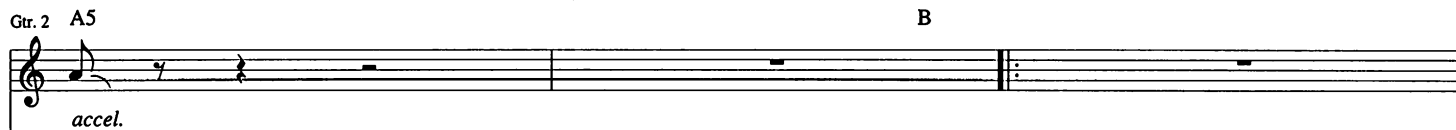
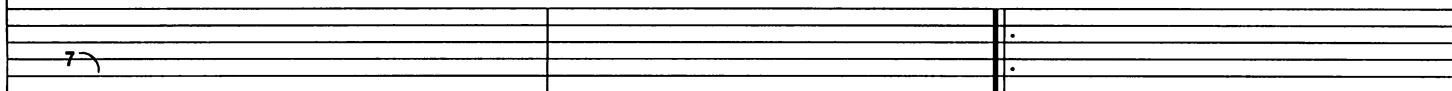
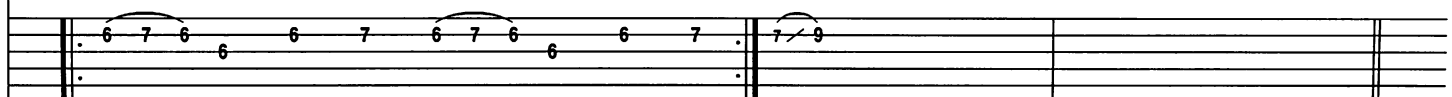
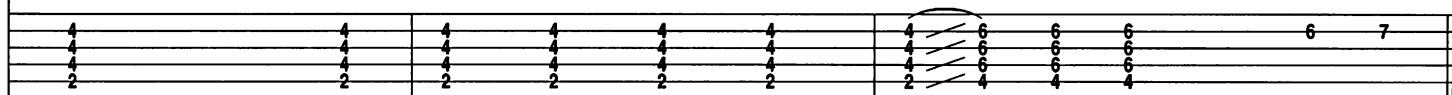
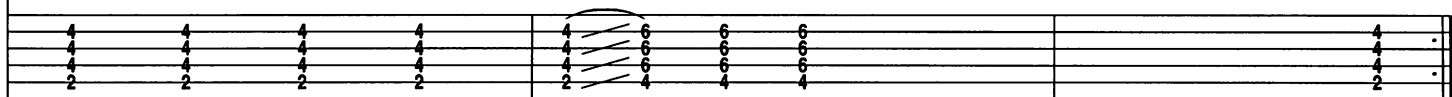
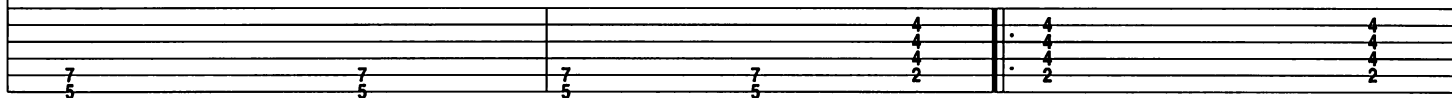
BLACK SABBATH

Sweet Leaf

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Verse
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
A5 D5 Db5 C5 D5 A5 D5 Db5 C5 D5
met you, did - n't real - ize. I can't for - get
emp - ty, for - ev - er on a down. Un - til you
don't know what you're a - bout. They put you down
A5 D5 Db5 C5 D5 A5 D5 Db5 C5 D5
you, or your sur - prise. You in - tro - duced
took me, showed me a - round. My life is free
and shut you out. You gave to me
A5 D5 Db5 C5 D5 A5 D5 Db5 C5 D5
me to my mind and left me
now, my life is clear. I love you
a new be - lief. And soon the
A5 D5 Db5 C5 D5 A5 D5 Db5 C5 D5
want - ing you and your kind. Oh, yeah.
sweet leaf though you can't hear. Oh, yeah.
world will love you sweet leaf. Oh, yeah, ba - by.
Interlude
Gtr. 2: w/ Riff B, 4 times, 2nd time
Gtr. 2: w/ Riff B, 2 times, 3rd time
To Coda
A5 G5 C5 E5 A5 A5 G5 C5 E5 A5
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Riff B
Gtr. 2
full

Gtr. 1: w/ Rhy. Fig. 2, 2 times
A5
G5
C5
E5
A5
A5
G5
C5
E5
A5
Bridge
Faster ♩ = 173
Gtr. 2 tacet
Gtr. 2
A5
B
accel.
Gtr. 1
accel.
Gtr. 1
C♯
B
C♯
N.C.
play 8 times

Guitar Solo
full
C#5 A5 G#5G5
1., 2.
3.
D.C. al Coda
on cue:
rit.
Coda
Gtr. 1: w/ Rhy. Fig. 1, till fade
Gtr. 2: w/ Riff A, till fade
A5 D5 Db5 C5 D5
Come on, now.
Whoa, yeah.
Throw me out, ba - by, al - right.
Whoa, yeah.
Oh won't you find the sweet leaf?
Whoa, yeah.
al - right.
Begin Fade
Yeah, yeah, yeah,
oh, try me out.
I love ya sweet leaf, oh.
Fade Out
6

The Elegy

Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

After Forever

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Embryo

Music by Frank Iommi

Tune Down 1 1/2 Steps:

(1) = C♯ (4) = B

(2) = G♯ (5) = F♯

(3) = E (6) = C♯

Moderately Fast ♩ = 156

N.C.(Em)

Gtr. 1 (clean)

mf w/ fingers

let ring let ring

let ring let ring let ring let ring

let ring let ring let ring let ring

let ring let ring

rit.

let ring let ring

Children of the Grave

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 6 times
Gtr. 3: w/ Fill 1, 6 times
E5 G5 E5
chil - dren start to march a - gainst the world in which they
tears that fall to - day. Will the sun - rise of to -
to what I say. If you want a bet - ter
G5 E5 G5
have to live in. Oh, the hate that's in their hearts. They're
mor - row bring in peace in an - y way?
place to live in, spread the words to - day.
E5 G5 E5
tired of be - ing pushed a - round and told just what to do.
Must the world live in the shad - ow of a - tom - ic fear?
Show the world that love is still a - live. You must be brave,
G5 E5 G5
They'll fight the world un - til they've won and
Can they win the fight for peace or
or you chil - dren of to - day are
Gtr. 3 tacet
E5
Interlude
E5 G5 C5
love comes flow - ing through. Yeah!
will they dis - ap - pear? Yeah!
chil - dren of the grave. Yeah!
Gtrs. 1 & 2
P.M.
To Coda
D5
1.
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
E5 C5 B5 E5 C5 B5

Gtr. 1
full
full
full
Gtr. 2
full
full
full
1/4
8va
full
8va
loco
full
full
1/2
8va
loco
full
full
1/2

full
1/2
Outro
E5
Gtrs. 1 & 2
G5
C5
D5
N.C.
8va
Gtrs. 1, 2 & 3
play 3 times
Segue into
"The Haunting"
E5
loco

The Haunting

Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

(w/ random noise)
Fade Out
grave.
Whispered: Children of the grave.
fdbk.
w/ bar
+1 1/2
+1 1/2
+1 1/2
pitch: A
G
B♭
B
E
fdbk.
w/ bar
+1 1/2
+1 1/2
pitch: B
A
B
D
B
A
B

2.
(G)

(D)

(B7)
(A7)
(G#7)

(A7)
D.S. al Coda
(take repeat)

Coda
(D)
rit.
(Em)
(A7)
(D)

Step Up

Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Segue into "Lord of This World"

Lord of This World

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

1.
B5 B♭5 A5 N.C.
2.
B5 B♭5 A5 N.C.
Faster ♩ = 78
N.C.
Gtrs. 1 & 2
1/2
1/2
full

To Coda
full
full
full

(C5)
(D5)
(E5)
Gtr. 1
full
Gtr. 2
hold bend

Interlude "Step Up"
Gtrs. 1 & 2
N.C.
Bridge
B5
N.C.
A5
N.C.
Lord of this world.
E - vil pos - ses - sor.
w/ bar
-2
-2 1/2
B5
N.C.
A5
N.C.
Lord of this world.
He's your con - fes - sor
1/2
full
Interlude "Step Up"
N.C.
D.S. al Coda
(take 2nd ending)
now!

Coda
Guitar Solo
* N.C.(E5)
(C5)
(D5)
Gtr. 1
Gtr. 2
* Chords implied by bass till end of solo.
(E5)
(C5)
(D5)
(E5)
(C5)
(D5)

(E5) (C5) (D5)

8va

1/2 full full 1 1/2 1 1/2 full

8va

1 1/2 full 1/2 full full

Solitude

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Gtr. 1: w/ Rhy. Fig. 1, 3 times
Gm F Gm F
fu - ture is shroud - ed in dark wil - der - ness.
Noth - ing can please me, on - ly thoughts are of you.
Guess I will go home, sit down and moan.
Gm F Gm F
Sun - shine is far a - way, clouds lin - ger on.
You just laughed when I begged you to stay.
Cry - ing and think - ing is all that I
Gm F Gm F Gm
do.
Ev - 'ry - thing I
I've not stopped
Mem - o - ries I
F Gm F Gm
pos - sessed, now they are gone. They are gone.
Cry - ing since you went a - way. You went a - way.
have re - mind me of you, of you,
Gtr. 1: w/ Rhy. Fig. 1, last 4 meas.
To Coda 1
To Coda 2
F Gm F Gm F
They are gone.
You went a - way.
of you.
Interlude
Gm F Gm F Gm F
Gtr. 1
D.S. al Coda 1
Gm F Gm F Gm F
2. Oh,
31

* Chord symbols reflect overall tonality.

Death Mask

Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Into the Void

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

lu - tion kills the air, the land, ___ and sea. Man pre-pares to meet his des - ti - ny, yeah. _
Through the em - pires of e - ter - nal void, free-dom from the fi - nal su - i - cide.
Make a home where love is there ___ to stay, peace and hap - pi - ness in ev - 'ry ___ day.
P.M.
full
1/2
1.
2.
To Coda
Gtrs. 1 & 2: w/ Riff A, 2 times
Gtr. 2
Gtr. 1
divisi
let ring
Faster ♩ = 132
Double -Time Feel
N.C.
Riff C
Gtrs. 1 & 2
End Riff C
play 4 times
1/4
Bridge
Gtrs. 1 & 2: w/ Riff C, 8 times
N.C.
Free - dom _ fight - ers sent out to the _ sun. ___ Es - cape from _ brain-washed minds and pol - lu - tion.
Leave the _ earth _ to all its sin and _ hate. ___ Find an - oth - er world where free - dom _ waits, ___ yeah. _
D.C. al Coda
(take 1st ending)
Gtrs. 1 & 2
End Double-Time Feel
rit.

Coda
Guitar Solo
N.C.(E5)
Gtrs. 1 & 2
1 1/4
Gtr. 1
1 1/2
1 1/2
1 1/2
full
Gtr. 2
1 1/2
full
Interlude
N.C.
Gtrs. 1 & 2
E5
N.C.
E5
N.C.
1/2
1/2

Gtr. 1
E5
N.C.
Gtr. 2
full
1/2
1 1/2
Outro-Solo
N.C.(E5)

full
1 1/2
1/2
Outro
N.C.
Gtrs. 1 & 2
w/ heavy reverb

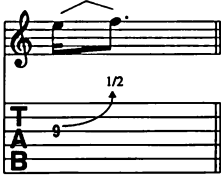
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

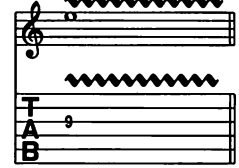
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

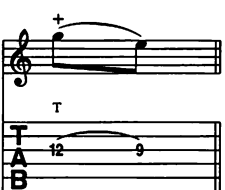
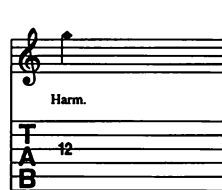
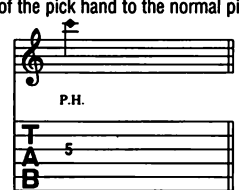
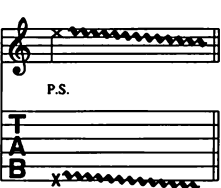
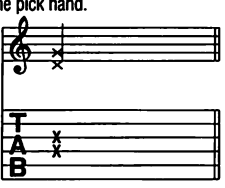
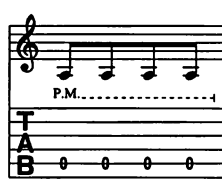
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

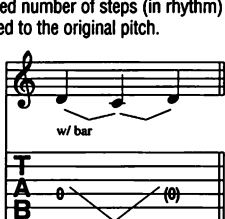
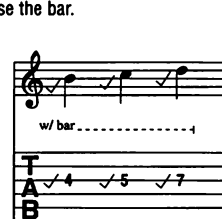
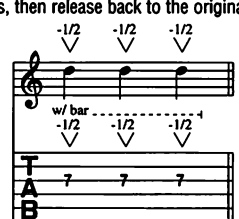
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

SWEET LEAF

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